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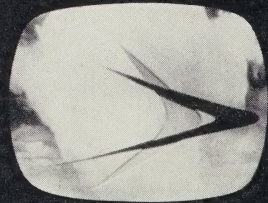
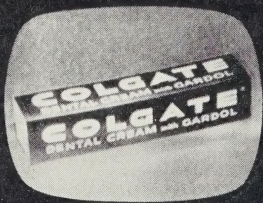
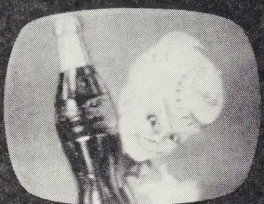
Designing a

BRAND MARK*

For Today's Marketing

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A **LIPPINCOTT & MARGULIES** *Design Study for Management*





These are **BRANDMARKS**. When they are designed with skill, they communicate a brandname and motivate a favorable response... on television, in advertising and at the point of sale.

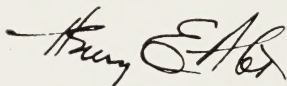
A brandmark is often a trademark, a logotype, or the package itself.

This is a book about **BRANDMARKS**... why they are vital to today's marketing, how they should be designed, how they should be used to help build acceptance for a brandname.



Brandname consciousness penetrates all phases of marketing today. The brandname is significant to manufacturer, retailer and consumer alike.

Lippincott and Margulies has completed an interesting study on the design aspects of brandmarks and their relationships to brandname development. This report should be of interest to firms staking their future on brand acceptance.

A handwritten signature in dark ink, appearing to read "Henry E. Aldrich". The signature is fluid and cursive, with a long horizontal stroke at the beginning and a large, stylized "A" in the middle.

President

Brand Names Foundation

DESIGNING A

BRANDMARK*

FOR TODAY'S MARKETING

***BRANDMARK:**

A new word coined by Lippincott & Margulies to describe the distinctive design used often as part of a package or product. Immediately recognizable, it identifies the product or company and is employed consistently from year to year, despite model or product changes.

A Guide for Management by Lippincott & Margulies, Inc.
Industrial Designers, New York, 1956





BRANDNAMES—BEADS ON A STRING



Recent studies have revealed that the consumer has 1,180 brandnames in his vocabulary.

Is your brandname among them? Will it stay there?

Beginning as a child, when he sits before television and learns to ask his mother for Bosco or Wheaties, the consumer accumulates brandnames like beads on a string. Pearls of price they are indeed, when you consider the fortunes spent to implant them in his memory. As he grows, he adds to them, pearl by pearl, until at last at the 1,181st brandname, a saturation point is reached.

The next name that comes to his attention is not like the straw that breaks the camel's back—the entire structure does not break down—but either he rejects the new name placed before him or he accepts it. The string holds a finite number, and placing another brandname in his consciousness, making him recognize by name and buy another product, is accomplished at the cost of some previously learned brandname.

In this intensely competitive situation, where brandnames struggle for position on the string, the creation and support of a good BRANDMARK is primary.

The Manufacturer Faces the Problem

—Brandmarks were no great problem back in the days when there were fewer products, fewer brandnames. If a manufacturer, for no apparent reason, chose a cow or an eagle for his brandmark there were not so many cows or eagles that the public could not make the association between the X-brand cow and the X-brand baking soda or the Y-brand cow and the Y-brand beer.

Sometimes brandmarks were intuitive, happy accidents. They were picked for logical reasons. They caught the popular imagination as did that classic

example, the Smith Bros. trademark on the cough drop package. Through time and association, many not particularly-distinguished brandmarks became associated with the product in the public mind.



Some well-known brandmarks were intuitive, happy accidents.

Today the question is more complex for the manufacturer. Established brandmarks need re-examination; new ones need to be chosen and used with care.

Every manufacturer has a brandmark whether or not he recognizes it as such. Sometimes it is merely a color that always identifies the company, its packaging, its letterheads, its trucks. Kodak yellow and black is a familiar example. It may be simply the way your company signs its name or initials. GE; A&P; UNITED AIRLINES all have a very clear-cut relationship in the consumer's mind, and had it even before the companies concerned made the positive effort of employing these associations in effective and remembered symbols.

Brandmarks as Shorthand

Memorizing Devices—But the happy accident does not always occur. It is only because the consumer can use a shorthand memorizing device that even those 1,180 brandmarks we've discussed



stay in his mind. The very multiplicity of companies competing for the consumer's attention today forces him to do one of two things, if you don't provide him with a quick and easy method of identification. He either forgets you or he devises his own means of shorthand identification — which may, or may not, be complimentary. If the short form identification created by the consumer makes you ridiculous in his mind, or has a negative association, or an association with something that has little to do with you or your product, the result may be similar to being forgotten, and more difficult to overcome.

Suppose you do have a brandmark? Does it automatically become part of the consumer's memory

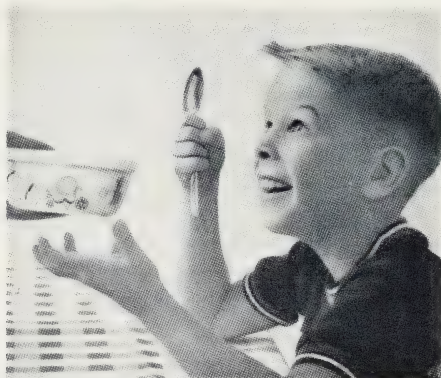
string? Yesterday the chances were good that it would have. Yesterday's consumer was well in control of the buying situation when he entered the drugstore, grocery or department store. Today there are 300,000 brandmarks competing for his attention and memory, with 15,000 new ones appearing each year. Jostling for his consideration are not only the still well-advertised early brand names he first put on his string — the Bordens, Fords, Campbells, Hoovers, Pullmans — but also the new coined names and entirely new products, the Bufferins, No-Cals, Airex's, Vicunas and Starlacs. Today new brandmark competition is such that every symbol, whether visual or auditory, must pass a whole battery of unconscious tests to stand out in the field.

When Is Brandmark Design

Required?—Every businessman who must sell his product or service inevitably develops an awareness of the problem of identifying himself to the consumer. As he turns to an examination of the matter of developing a brandmark or redesigning the symbol which his firm has used for many years, he may find his particular problem falling into one of a number of categories.

The Product without a Brandmark—A manufacturer may turn to brand identification by means of a brandmark simply because he had never developed a symbolic identification for his company or product before.

Today, for example, the insurance company and the bank, institutions which usually have disdained any such commercial approach to the identification of their establishments and services, are turning to the development of a brandmark to instill brand-



Come and get it!

This is the way the breakfast food industry uses money from banks to help you set a good table.

The morning breakfast industry is a business of \$1,000,000,000 a year.

And to make sure you get the best breakfast food, the breakfast food industry has a special plan.

It is a plan that gives you a special breakfast food, a special breakfast food, a special breakfast food.

What bankers do is to help you get the best breakfast food, a special breakfast food, a special breakfast food.

The plan is simple and it is easy to see. It is a plan that gives you a special breakfast food, a special breakfast food, a special breakfast food.

It is a plan that gives you a special breakfast food, a special breakfast food, a special breakfast food.

It is a plan that gives you a special breakfast food, a special breakfast food, a special breakfast food.

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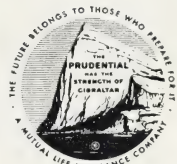
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THE CHASE MANHATTAN BANK



*These familiar
brandmarks
are exceptions
in the financial
world.*

Ads like this one tell a vivid story, are often successful in getting the reader to act. But lack of clear company or product identity via the brandmark keeps the ad from selling for the advertiser. It may move the reader to act—but for the benefit of another bank.

consciousness in a field where, traditionally, it has been lacking. Display advertising is often vividly done, moving the reader to act. But all too often, tests show, while the message is remembered, the reader can not recall which bank or insurance firm presented the ad.

With a few exceptions, such as Prudential's Rock of Gibraltar or Metropolitan Life Insurance Company's tower, symbolic association is largely non-existent, and only the giants among these institutions can be named or distinguished by most people.

The Need for a Visual Symbol—In another instance, the manufacturing company may have a well-known name, but a purely auditory symbol. Back in the days when radio was the key medium of communications, this was not necessarily an insuperable obstacle to a strong market position.

But today is the television age, and tomorrow will be the era of color TV. A company or product must express its personality in a visual symbol, in addition to its purely aural appeal. Today's decision-making executive is quick to realize that his company cannot make its full impact upon the ear alone through catchy slogans. Today's media require an impact on *all* the senses to achieve maximum recognition and recall.



Is aural selling still valid?

In a simple test of the strength of aural associations, Dr. Dichter of the Institute for Motivational Research sought to determine how closely the slogan "Don't be half-safe . . ." was associated with the actual packaged deodorant, Arrid. The test indicated quite clearly the strength of the slogan but it also showed that relatively little direct association with Arrid deodorant had been developed. In fact, the slogan is strong enough to have accrued benefits to every other major deodorant on the market against which, in the test, Arrid was compared. The slogan was associated almost as often with the other major deodorants which the consumer had a chance to choose in the test. This test was by no means decisive, but is extremely indicative of the lack of visual association between the slogan and product.

The Obsolescent Brandmark – The dynamics of marketing may not only affect the manufacturer without a visual expression, but also the one whose visual symbol has, in part, outlived its usefulness. The symbol which so well expressed the personality of his company when it was initiated may need revision to bring it in line with today's requirements.

One of the most striking examples of this has been the revamping of the Florist Telegraph symbol with the aim of making this long-used trademark personality young, alive and up to date. Or, again, when General Mills discovered that Betty Crocker's personality was not meeting all of the criteria which the public required for a "woman" in her position, the



Often a company's visual symbol needs changing to bring the company personality current with present-day standards. Here are two examples of restyled brandmarks.

company embarked on a far-reaching reorganization of the personality of this important fictitious company character, changing her looks, her role and creating a new and modern symbol to be associated with her.

The Disassociated Symbol—The fact that a symbol exists and is being used is no guarantee that the consuming public will associate it with the product or the company using it. For a variety of reasons, a much-used symbol may still not recall in a flash of association the fact that it stands for a specific company or product. Or again, it may be simply that the association occurs too slowly, requires too much actual conscious thought process on the part of the consumer. The brandmark must work with speed. It must accomplish its job in the marketplace in a fraction of a second. If it can't do this, it may need redesign.

It was only recently, after exhaustive research, that the decision was made to de-emphasize the Mobilgas Flying Red Horse. Eventually all Mobilgas stations will get a new sign. Socony Mobil Oil is making this change because years of use had failed



A familiar symbol sometimes does not become associated, in the public mind, with the product or company. This may either be because the brandmark has not been marketed correctly or because there is something wrong with the brandmark.

to develop a clear connection for the consumer with the company and either the Flying Red Horse or the Mobilgas name. Both the symbol and the company were well known, but there had been no "click" of identification developed between them in the consumer's mind.

Launching a New Product or Company

—In launching a new product or company, the experienced marketing man well knows that the development of a symbol that can compete with the thousands already well entrenched in the market place is almost indispensable. It is one of the surest methods of developing a quick and permanent differential for his product which, with other marketing devices, can assure him of his share of the consumer's dollars. Here the problem is often one of choice. Which among many possible brandmarks can a company choose that is both new and distinctive and yet can be associated easily in the consumer's mind with the company. A good deal of the success of the new venture may depend upon the brandmark choice.

For example, in the soap field we have seen develop what is almost a fashion in choosing product names and the visual expression of these names. In the monosyllabic world of Vel, Surf, Tide, Cheer, All, Fab and their brothers, how does one choose a new name and symbol for a detergent? Does one have to follow the trend? Will a more complex name be too difficult to remember?

The designer considers this question from a visual viewpoint. Not only does he ask, "Can the new name be visualized in a distinctive way?" But also, "Will it be legible and memorable to the fullest extent?" He suggests not merely typing possible new names

but trying them out in various styles of lettering, in package designs, in advertising layouts and at the point of sale.

Just as there is no single formula with which these queries can be answered, so there is no single clear-cut situation in which the manufacturing executive arrives at the decision that he needs a new look at a brandmark.

Having decided that he has such a problem, to whom can he turn for a solution? Who can tell him the functions of the brandmark and devise a symbol for him that will meet his needs?

Sky	Fresh	Tops
<i>Sky</i>	<i>Fresh</i>	<i>Tops</i>
SKY	FRESH	TOPS
<i>Sky</i>	<i>Fresh</i>	<i>Tops</i>
<i>Sky</i>	<i>Fresh</i>	<i>Tops</i>



THE DESIGNER'S FRAME OF REFERENCE

From the conviction that a brandmark change is necessary to the marketing of the spanking new device is a long road. Much of the way in between is bridged by the work of the designer. It is clear, even upon short consideration, that the designer cannot work in an isolated ivory tower. He must know his own art and science. He must also clearly understand the brandmark functions, be aware of the competitive climate, understand the personality and position of the company and deal with, in the course of the development of the design, all the marketing problems faced by the product and the company.

This is not to say that the designer must step into the shoes of the marketing researcher, the sales executive, the merchandising man or the decision-making executive at the top level. But he must recognize, at every phase of the solution of the design problem, that he is not working with paper and ink and paint alone, but with the problem of creating a symbol that will accomplish a specific job in the marketplace.

What the Brandmark Designer Must Know—The designer must have a special understanding of the varying functions of the brandmark. He must know what this symbol before the eye of the public should *do*.

The Function of the Brandmark—Numerous studies of the response of the consumer to brandmarks and to products themselves have revealed that the brand symbol must serve a number of specific functions. Not every brandmark must serve all of these functions to the same degree.

Above all, the designer must have constantly before him the understanding that the brandmark for a

specific company or product is an individual problem, requiring specialized and distinctive solutions. A trademark may be required to do more of one thing than another. Before setting to his design task, therefore, it becomes the initial job of the designer-management team to establish the criteria for the design.

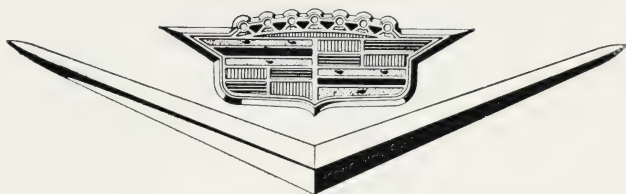
In general, trademarks must fulfill the following functions in the marketplace:

1. The Institutional Function—Being in the public eye, the trademark must serve to express certain desired characteristics which the company seeks to have associated with it.

Such characteristics might be quality, integrity, technical "knowhow," strength and power, style and fashion, authority, or any of a host of others. For example, the Cadillac V, the ultimate in simplicity, carries with it a concept of quality, luxury, and leadership. These are general institutional characteristics which have come to be so closely associated with the Cadillac name and symbol as to be virtually synonymous.

Building the institutional function into the trademark is a process requiring continuous testing and a profound knowledge of symbolism.

The designer must be aware, for example, that the heraldic crest used as an integral element in the design of a beer or a canned food trademark denotes quality. He must plot ways to retain this traditional symbol and yet simplify it and bring it into a contemporary design. He must be a historian, aware that the most ancient symbols, the Roman eagles and lions of heraldry have dominated the language of symbolism through the ages and continue to be powerful



This is a symbol that carries with it a concept of quality, luxury, leadership.

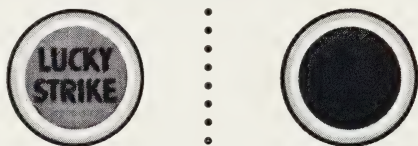
today. He uses color in its symbolic sense too—gold, for instance, standing for quality.

But he must also realize that what is a quality symbol for one interest area is not for another; that, for example, the bold quality association for a tractor manufacturer would be gross and incorrect for the delicate quality association required for a fine perfume.



Some heraldic symbols have been associated with high quality, nobility, worth through the ages. The crest, the Roman eagle, etc., are notable.

2. **Memory Function**—Perhaps the greatest attention, on the part of both designer and manufacturer, has been given to the development of the memory or recognition function of the brandmark. This is the function that enables the brandmark to impress itself upon the memory of the consumer,



Given the test of identifying a package shown for that eye-blink time, a 50th of a second, most people recognize the Lucky Strike bull's-eye at once; but they do not recognize the package when the name Lucky Strike is seen without its symbol. The bold circle design proves much more powerful than the printed name.

to carry over from advertising to point of sale, and to establish, as a result, familiarity with the brandmark itself. An excellent example of a strong symbol carrying out this function effectively is the Lucky Strike bull's-eye. In any circumstance, the Lucky Strike symbol is easily remembered and recognized, giving the consumer a feeling of knowing the packaging of this product wherever he sees it.

Fulfillment of the recognition function of a brandmark is a delicate problem. It must not be achieved at the expense of the product itself. The designer must be continually aware that the symbol is only one part of the marketing picture and that its function, even in the area of memory, must always be subordinate to the sale of the product or company itself.

3. **The Association Function**—The association function is the ability of the brandmark to have

immediate meaning for the consumer in the form of an almost instantaneous conditioned response. The symbol must not say “symbol” but “I stand for the XYZ company and its product —.”

The power of a brandmark to create an immediate association with a company or product is one of the



This can mean only one store. The Esso sign signals the motorist.

most important criteria of its effectiveness. And this association must be accomplished rapidly without cogitation on the part of the consumer. The brandmark must *mean* the company or product immediately the consumer perceives it.

To cite two examples: the word “Macy’s” alone can have a number of associations for the consumer. But when seen in the familiar and unmistakable logotype it can only mean one thing. Immediately and without conscious thought, the word and its symbolic presentations signify the giant department store.

The other example, which effectively represents the power of the brandmark to create a flash of association with the product, is the Planter’s Peanut symbol. The little top-hatted peanut man is, in himself, amusing. As a symbol, he is immediately associated with the company.

When a good symbol also pictorializes the name of the company or product, the association is strengthened. Such a symbol is the greyhound of the bus company by that name. The racing dog is a natural transportation symbol, and it is small wonder that this brandmark has been used forcefully for many years.

4. The Signal Function—For some products, then, brandmarks need fulfill no functions other than achieving recognition and association and, perhaps, conveying certain institutional associations. But for the company whose product is on the firing line on the supermarket shelf, in the drugstore, the discount house—in short, the retail marketplace—the signal function is of great importance.

The signal function is the ability of the brandmark to say to the consumer “STOP—DO SOMETHING!” The brandmark must help induce the consumer to act, either physically or mentally. It serves the function of persuading the consumer to read an ad, pick up a product, stop and examine a display. In packaging, the signal function is of particular importance. This is also true of appliances. In the supermarket, the package itself is tending to become the brandmark of the product and the company.

In these mass selling situations, the brandmark may sometimes be called upon to create a “stand out” effect for the product, to distinguish it from its competitors and impel the consumer to choose it alone from among the others on the shelf.

On the open highway, the signal function is carried out by the easily recognizable sign which identifies the service station. It tells the consumer, literally, that “this is the place to stop.” The Esso sign admirably fulfills this function.

5. The Bridge Function—Particularly in the competitive situation, the brandmark may be called upon to accomplish tasks even beyond those we have already described. One of these additional functions is to create a bridge to the product itself. The brandmark must serve to signify to the consumer all that’s

good about the product in actual use and to suggest that the product itself is right there. *Borden's Elsie* is an inspired brandmark which not only serves the functions we have already noted but also bridges immediately and directly the gap between the name "Borden's" and milk and milk products themselves.

The bridge function is of particular importance in packaged goods. The ice cream package must convey coldness, creaminess, delicious goodness, and all of the associations that go with ice cream.

The importance of the bridge function differs considerably from case to case. The degree of emphasis to be placed upon achieving it requires the joint consideration of designer and management.

6. The Sales Function—It is not likely that a brandmark which satisfies all the criteria we have listed will fail in sales effectiveness. But it can happen. Sales effectiveness must be consciously built into the brandmark. In considering all its functions, the designer must keep before him the fact that the principal purpose of the brandmark, in its simplest sense, is to sell more of the product.

Sales effectiveness is vastly increased, as numerous studies indicate, when the brandmark expresses *product* qualities and personality as distinct from its institutional functions of expressing *company* personality. The brandmark may have to express the use qualities of the product—its purity, delicacy, durability, masculinity or femininity, work-saving ability, flavor, etc.

The Problem of Multiple Functions—A tall order?... It certainly is, to make a brandmark function in the multiple capacities in which it is

called upon to serve. Yet the designer and the management team with which he works must start the conception of design with these criteria, plus the special criteria which the company may set forth. Then the designs must be tested to determine how well they filled their desired functions.

The complex inter-relationship of functions must be clearly understood by the designer. Furthermore, he must be able to apply his understanding to the specific facts and problems of the company whose brandmark he is designing. Your company problem is basically different from that of any other company for whom the designer provides services.

YOUR Company IS Different!—To apply properly his understanding of the functions of the brandmark and the criteria which management wishes it to fulfill, the designer must be fully immersed in your company's special and individual problems. He gets his information from much the same sources which you use yourself in solving a marketing problem.

He relies upon company management, upon sales and marketing and research experts to provide him with the data he needs. He examines all of this information in a new light. He may even come to conclusions which the company itself has failed to realize in its own examination of its problems. He uses all of this research to enable him to apply his own scientific and artistic skills.

Diverse Information is NEEDED—This information, however, provides just the beginning of what the designer must know before starting creative design. He must know the history of the company and product. It would not do, for example, to design



Sometimes design changes must be subtle, scarcely perceptible to the untrained observer.

a new brandmark for the Campbell Soup Company that is too great a break with the history and tradition of its famous products. The familiar red-and-white soup can label, for example, is a powerful "color signal" which obviously has to be retained.

A knowledge of consumer attitudes toward the product is equally indispensable. And beyond attitudes, the designer needs a complete understanding of the motivational forces at work in the marketplace, the factors which bring the consumer to act in a specific manner. He must be equally aware of the effectiveness of his own arsenal in successfully touching off the motivational forces involved in the purchase decision.

In designing the Betty Crocker symbol, a stylized spoon, the designer first had to understand that Betty Crocker was a particular kind of person and meant

definite things to the housewife in the American market. The General Mills personality must be a homebody, yet she must be modern and emancipated and not so much of an expert that the housewife will be in awe of her. With this knowledge, the designer turned to his own tools. He evolved the symbolic, stylized and modern spoon as an expression of all these elements of the Betty Crocker personality, as the housewife wants to see it.

It is scarcely necessary to state that the designer must be consistently conscious of the competitive environment. He must know what is happening in the market, what the competition is doing to achieve the same results which you yourself are seeking. What brandmarks have they used? Should the new brandmark be like them or different? Which would be most effective?

In combining this knowledge, the designer must bring to bear still another scientific tool. He must understand what the design he is developing will do to the perceptions of the consumer. He must know which design elements stand out for the consumer and which do not. He must understand what scientists call the "perceptual field"—that is, the relationship of all elements in a given perceptual situation to one another. What makes one distinguished while the others fade into a grey anonymity?

Having accumulated this diverse store of information from a complexity of sources, the designer must begin to sort out what he has learned. He finally arrives at the point where his special training and skill can be put to work. He is ready to begin translating information and theory into a compact permanent symbol of the character, the aspirations, of your company or product.



THE DESIGNER'S SKILLS AND TOOLS

The designer's skill and special training applied to the problem of developing the brandmark are what he calls on to make a reality out of the mass of information he has gathered.

The elements and principles of design—disciplines he has thoroughly acquired—are basic to the creation of a good brandmark design. His knowledge, for example, of scale is called upon so that a brandmark design when it is reproduced in large size, as for a full-page advertisement, or quite possibly an entire billboard, will seem as fitting as when it is reduced to postage stamp size or smaller for a letterhead or a lapel pin.

He employs other attributes of design—for example, repetition, placing one brandmark next to another in mass display, realizing how it may be used in packages stacked one beside the other in point of sale. Balance, emphasis, use of effective line, all these design elements are called into being in creating a good design.

Most important too, to the designer, is his knowledge of lettering. Lettering offers an opportunity to express the personality of the product. Finding the right lettering for the brandmark can be a matter of great complexity, and most rewarding when the solution is the correct one.

The designer, as we have seen, is concerned with the problems of packaging, display and space advertising and now, with increasing stress, television. These essentially visual media will each use the brandmark in various ways, and the designer must keep each field in mind when he creates and develops the brandmark.

Color and the Brandmark—Color continues to dominate the thoughts of the brandmark designer, even though the good brandmark must also be ade-

quate in black and white. Color can do certain physical things to the design—give it greater variety or greater unity. It can create harmony between parts, or contrast. But increasingly the designer is using color as a psychological sales tool as well. Color suggests definite things to people. Surveys show that people think of products in color terms. Psychologists tell us that people think of beer, for instance, as cool and therefore green or blue. Despite the signal-compelling features of red, would it be wise then to use red, which is not related to beer, in a beer design?

Color is also caught up in style and fashion trends. Clear color combinations, monochromatic colors, pastel colors, all have meaning for certain products at certain periods in their history.

In many marketing situations, color identifies the brand *first*. A Sunoco service station sign is identified from a distance by its *color* before the logotype “SUNOCO” is legible. In supermarkets “red and white” identifies the Campbell’s condensed soup section.

A “color franchise” in brand identity can be very valuable—and increasingly so when color TV becomes widespread.

Finally the designer calls on one special tool—creative inspiration. An artist himself, the designer recognizes that the best brandmarks come, after all, not alone from study and mechanical application of data and materials to the problems. With all the data in, all the considerations weighed, he must still rely on that particular spark, that flare that brings out the right solution to the problem. There are, it is true, thousands of new brandmarks launched each year. But, designers agree, it is still possible, granted creative inspiration, to find a brandmark that is both appropriate and unique.



DESIGNER TO MANUFACTURER

Like all proud parents, designers are reluctant to relinquish authority over their progeny once they leave the nest. At work on the problem for so long, the collective mind of the design staff finds it hard to stop. The ramifications of the final idea continue to appear as dazzling concepts—how the brandmark theme may be carried into TV, advertising, display, etc.

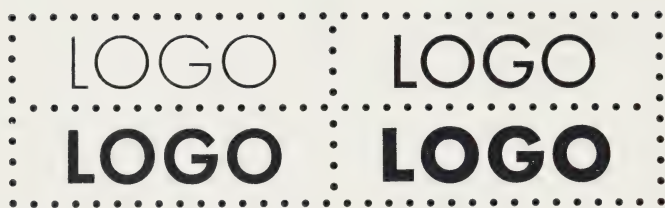
But once the designer has created the brandmark, he has fulfilled his function. What use can be made of the brandmark is now the province of the manufacturer. His job of creative selling must still be accomplished.

Inevitably the designer watches his client's products and those in competition in action. From this observation there are a few conclusions that may be of value to a company about to launch a new brandmark.

For example: we have come to the conclusion that any product suffers from "visual redundancy." The use of a symbol, a logotype, and a photograph of the product itself, as is sometimes done in advertising, with each element presented as having equal value, may dim the recognition function of the brandmark.

Or a company may have difficulty in selecting one brandmark to present and may show several, one for each of the brands within the corporation. Or even more than one for one brand alone. On television, the effect of this is to leave the viewer visually groggy. When this is done by a manufacturer such as the Texas Company, for example, where the brandmark must serve as a signal to a speeding motorist, a number of symbols (in this case the Star, the Firechief, etc.) can block the effectiveness of any one of them.

Perhaps a major marketing method for the brandmark itself is the simple one of presenting the brand-



At what point do you get maximum legibility with best expression of personality?

It is natural to want the strongest, boldest type for your product—but things that express quality don't shout. Sometimes a brandmark with finer lettering commands more attention than a heavier, bolder one. And there is a point at which letters tend to become too thick, too heavy to become clearly legible. There is the other side of the coin, too. In an attempt to capture high-style aristocracy, some brandmarks employ such fine lettering that legibility suffers.

mark so that it becomes closely identified with the product by using it in every form of company effort—from wholesale shipping containers to point-of-sale displays. Using the brandmark creatively is, of course, a great help, and certain brandmarks lend themselves to creative animation more than others. For example, Shulton's Old Spice clipper ship symbol, when presented on a TV announcement, can be taken right off the package and set sailing across the TV screen.

Finally, from the designer, a word of caution in merchandising and developing recognition for your brandmark: Treat it as sacred. You may use it creatively but go slow on changing it, unless you are doing so consciously as part of a modernization program. A brandmark, once selected, no matter where it is used, should be treated as a design entity. It will achieve greater value for your product and your company if it is a constant factor. By always being the same, whether on a tiny letterhead or a giant billboard, it will help gain recognition and trust for your product.

Which Brandmarks are Most Likely to be Remembered?

Analysis of currently used brandmarks show why some are so powerful; why others, despite large promotion behind them, may not last.



Greyhound: *The brandname is the same as the symbol. A good landmark.*



Borden's Elsie: *A symbol that serves as a bridge between the company and the product. Lends itself to animation. Is unique. A good landmark.*



Chevrolet Shield: *Tricky; although well known, may not last.*



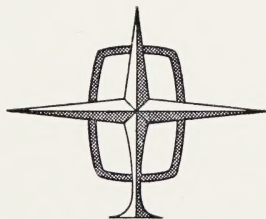
Cadillac V and Crest: *These symbols are classic, timeless. They are not apt to go out of style.*



Howard Johnson: *A building may be a landmark in itself. Howard Johnson's orange-roofed building is one.*



Chrysler's Forward Look Symbol: *Widely promoted, this symbol is one of a chain of Chrysler symbols; it suffers from not having had years of marketing behind it as did the Cadillac symbol which changed only in minor ways. Also it is abstract, asymmetrical. People prefer representational things and symmetry.*



Mark II Crest: *Ford's Mark II symbol has a better chance. It is traditional, symmetrical.*



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